SCA-UK NEWSLETTER

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Vol. 9, November 2013

Updates on Shan Studies & Recent Changes in the Shan State

Cultural Presentations to Mark and Welcome the 2108th Tai/Shan New Year Celebrations

SCA-UK: Aiming for Promotion of Shan Arts and Culture

The Shan Cultural Association in the United Kingdom (SCA-UK) is a UK based, not-for-profit, cultural organization. We aim to maintain and promote Shan (Tai) arts and culture through cultural events and to share our culture with Shan and non-Shan who are interested in Shan arts and cultures.

We organize our own Shan cultural events like Shan National Day and Shan New Year Celebrations. We also participate in cultural events organized by other cultural associations in the UK.

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The 2108th Pi Mai Tai New Year Message From the Chair (24 November 2013, London)

Maisoong Pi Mai Tai - Happy Tai New Year

Pi Mai has been the biggest event to many Shan people in and outside the country of their birth. This is true to those who live in the Shan State, Kachin State, Kayah State, Yangon Division and Mandalay Division of the Union of Myanmar; in Yunnan Province, China; northern and central Thailand; Arunachal Pradesh in India; in Europe, America and Australia.

It is the occasion of joy and renewal. Joy because the entire community comes together with good wishes, dancing and sharing traditional foods. Renewal because it is the time of harvesting, which is why some call the occasion as one to make a new offering to the Buddha and community elders (*khao mai nam mai:* new rice and new water).

In London, the Shan Cultural Association in the United Kingdom is celebrating, as in many previous years, at one of the most prestigious and befitting venues: School of Oriental and African Studies (SOAS), University of London in Russell Square at the very heart of this great city.

This year, with the support of the Centre of South East Asian Studies, SOAS, University of London, the SCA-UK holds a seminar on *Shan Studies and Recent Changes in the Shan State*, the Republic of Union of Myanmar at the Brunei Gallery. This academic gathering brings together scholars from different departments of SOAS as well as the British Museum, the British Library and independent scholars from elsewhere.

Recent changes inside the Shan State have enabled scholars in Tai studies to come together last year in 2012 in the first ever academic conference on Tai ever held in the Shan State in her recent history. The conference was convened in Kengtung during the Pi Mai Tai celebrations. It brought together researchers from many corners of the world including those from Thailand, Assam of India, Yunnan of China, Myanmar and Europe to discuss their common academic interests and share their knowledge. This year a group of traditional Tai scholars with expertise in Lik Loung, "great texts", are meeting in Yangon in late December to hold the first ever Tai speaking conference on Lik Loung. Inspired by the cataloging projects in Germany and Britain since the turn of this century, the aim of the Lik Loung conference is to offer opportunity to a new generation of Tai scholars to reconnect with their national heritage in Lik Loung and to create a forum where Tai researchers can engage in a critical dialogue on their cultural and religious identity.

While these efforts indicate some positive moves, there is no denying that the Shan people still face a lot of challenges in promoting their cultural and literary heritage. Their language, for instance, is still not allowed to be taught in government school and university. The sooner this injustice is addressed the better it will be for the unity of and peace for the whole Union of Myanmar; and democracy will then mean something to the Shan and other ethnic minorities.

Of course, Pi Mai is the season of hope and goodwill. The Shan, who call themselves Tai, will remain hopeful and positive about their future even when the situations among the non-elite have hardly changed since 2011. The sound of the Tai long drum, captivating the hearts of everyone witnessing the carefree movements of the mythical bird kinnari dance, will be evident to this long lasting hope.

Venerable Dr. Khammai Dhammasami, DPhil

Chairman, SCA-UK
Fellow, Oxford Centre for Buddhist Studies & Buddhist Chaplain, University of Oxford, UK

The achievements of our members in 2013

Sai Hein Thura Win
M.Eng (First Class Hons & Dean List Student)
Electronic Engineering with
Communications Engineering
UCL University of London

Nan Mo Hwam
MBA
Master of Business Administration
London South Bank University

Nang Sanny
BSc (Hons, Upper Second Class)
Applied Accounting
Oxford Brookes university

Sai Corn
BSc (Hons)
Accounting and Finance
Oxford Brookes University

SCA-UK members at one of the cultural events

Nang Maag Bin[1]

A Shan Story by B. R. Pearn
presented by
Venerable Aggasena Lengtai *(MA Student, SOAS)*

The story I am going to relate is about a very beautiful Princess who came out of a bale fruit. Nang means "Princess," Maag means "Fruit," and Bin means "Bale."

Many long years ago there reigned a King at Mong Hsing Hko. He had a son, and this prince, when he came of age, was sent by his father to learn the art of a prince. The Prince went out alone, and travelled on to where his fortune might lead him. At last he chanced to come to a solitary cottage, in which dwelt a learned hermit. The Prince asked the holy man whether he would accept him as his pupil, and the hermit, observing the appearance of the young Prince, decided that the lad would certainly be a very able and clever youth. So he told the Prince that he would be very pleased to do as he wished.

The Prince stayed with the hermit for some years, and the aged tutor took special interest in teaching his clever young pupil. After some years the Prince had learnt almost everything from the hermit, for he was his only pupil. Thus the hermit and the Prince spent their time happily in the forest, living upon different kinds of fruit only. But although the Prince was quite happy with his holy master he was anxious about his father, from whom he had been parted a long time; and having at length a good stock of knowledge in his head, he asked the hermit's permission to go back to his home. Although the old hermit was very sorry to lose his pupil, he had to consent, for the Prince had been with him a long time. But before he went away, the hermit said that as a token of his love he would give him something of high value.

The hermit told the Prince that in the territory of the giants there was a very fine bale tree. Around this tree the giants kept watch every day and night, for not only was the tree valuable, but also the place was just on the border of their territory and human territory. The giants were really guarding the fruit on that tree, and that fruit would be worth taking, for in it was a princess. This fact was known to the hermit and the giants only.

The hermit gave the Prince some medicine which would make him invisible to the giants. The giants were supposed to sleep at noon, but no doubt they would keep sentinels to watch the tree. By the help of this wonderful medicine the Prince was not only safe from the giants' sight, but also was able to arrive at the place exactly at noon. He climbed up the tree and took his prize. The sentinels smelt human blood, but they could find no signs of a human being. They awoke all their friends, and to their amazement they saw that their valuable fruit was missing.

The Prince took the fruit back to the hermit, who told him that it was his prize, and made him promise not to open it until he reached his kingdom. The Prince promised without any hesitation. As he was on his way home he heard a very lovely voice from within the fruit. His heart beat fast; he asked some questions, and the voice replied with a yet more lovely tone. He learnt that it was the voice of a girl, and he began to speak to her like a lover, and asked her if she would accept his love. The princess inside the fruit gave a favourable reply, saying that she was in his power.

Thus as he carried the fruit along he chatted with the princess inside the fruit the whole way, till he approached his kingdom. He then could no longer keep the promise which he had made, for he was so anxious to see the princess in person. He opened the fruit, and a lovely princess, dressed in the most beautiful clothes, decorated with precious jewels, came out and sat down near him. The Prince was overcome with delight to see the fair princess beside him. The couple then went on together till they reached a well outside the prince's city. There was a big tree near this well, and its branches towered over the well. The Prince thought that it would be prudent for him to keep the princess at that place while he went into the city to make known his arrival and to tell his father about his fair consort whom he had left outside the town.

The King was very pleased to see his son back again, and more pleased to learn that he had brought a fair lady from the giants' territory. He ordered all his soldiers and his subjects in the city to go and meet his daughter-in-law. He himself accompanied his son on an elephant decorated with royal ornaments.

While the princess was alone in the tree, for the Prince, before he went away, had helped her to get up into the tree that she might be more safe there, a maid from a rich man's house came to draw water. This maid was the most ugly of all the women in the universe, and her character was consistent with her appearance. She was the most

[1] Pearn, B. R., 'Three Shan Legends' from Journal of the Burma Research Society, Vol. XXII, Part I, 1932.

ugly, the most wicked, and the most jealous of all human beings. As this woman stopped down to draw water from the well, she happened to see the reflection of the fair princess who was in the tree. Mistaking this reflection for her own, this woman thought that she was the most beautiful woman in the world, and thought that she ought not by any means to be a maid-servant to anybody. So she broke her pots, and went back to the house really believing that she was beautiful. The mistress of the house, who was waiting for the water, was astonished to see her maid return empty-handed. She asked her what the matter was, and on being told that the maid had broken the pots through slipping and falling on the road, she scolded her for being so careless, and then gave her a new pair of pots and warned her to be more careful this time.

The maid went again as usual to the same well, and as she looked down into the water she again perceived the same fair image. This time she looked round to see whether anyone was beside her, but seeing no one, not the least sign of a human being, she concluded that the shadow must be that of nobody but herself. Again the vain thought came into her head, and she broke the water-pots again. She returned home, walking more proudly than the first time, to meet this time double abuse. She was not only scolded by her mistress, but severely abused by her master also.

They gave her this time a pair of wooden bottles to go and fetch the water, and if she failed to bring it this time she was to be driven away from the house. She went to the well again, and again saw the same shadow. But this time she looked very carefully, and at last she saw two shadows, and learnt that the ugly one was her own. She looked around her in every direction, vainly; but on looking upward she saw the fair princess in the tree. She was very angry, and, climbing up the tree like a wild and angry beast, pulled the princess down and treated her very harshly. At last she killed the princess and threw her body into the well, after taking all her possessions. She put on all the beautiful clothes and jewels of the princess, and went up into the tree, and seated herself at the place where the princess had sat before.

The Prince, accompanied by his royal father, then appeared at the tree with all their retinue. On seeing the ugly maid every one was dejected. Even the King himself did not come near enough to greet his new daughter-in-law. He turned his elephant and went straight back. However, the unfortunate Prince had to call this wicked woman his wife and take her to his palace. He kept her in a separate room, and never went to her. So the Prince was very unhappy for some time.

A month or two afterwards a very pretty lotus came out from the well. Its fragrant smell persuaded everyone passing to come to it. It chanced one day that one of the King's servants came that way and saw the lovely lotus. He took it to the Prince, who put it in a respected place. It was so lovely and beautiful and its smell was so attractive, that the Prince was always near the lotus. The wicked maid soon knew this, and from the Prince's behaviour she thought that the lotus must surely be that lady whom she had killed. Her usual jealousy persuaded her to destroy the lotus, so one day when the Prince was absent she went to the place, and taking the lotus, threw it away. The Prince was indeed very sad when he missed his favourite lotus. However, in a few months' time a mango tree came up in the exact place where the lotus was thrown. Although the tree was quite small as yet, there was a golden fruit on it. This fact was again known by the wicked woman; the place where the tree grew was quite near her, and one day her maid-servants saw the mango and told her what they had seen. This wicked woman at once ordered the tree to be cut down, and told her servants to throw the mango into a stream which flowed down to a great distance, passing the King's garden on its way. The golden mango went down with the water till it reached the King's garden.

It happened that day that the King's gardener and his wife were washing their clothes in the stream. The old couple saw the lovely fruit, and the gardener without much difficulty caught hold of it. As it was a very strange fruit they kept it on a high shelf in their house. These old people used to go out in the early morning and work all day. From the time the mango was in their house they found that a strange thing occurred. When they went out they usually left their house very untidy and their food uncooked. Now, every time they came back the house was very clean and the grandest meal was ready for them. They could not find out the cause for some time, but one day they pretended to go out, and immediately came back to watch who had been doing their work every day. To their surprise they say a very beautiful girl come out of the golden mango. She was going to do the work again, but the two old people ran up and caught her. The housewife threw away the empty fruit. The Princess was very sorry that her cell had been thrown away; she told them that if the cell was with her all the people in the city could take refuge in it in time of danger.

So the fair lady lived with these old people for some time. She told them all about herself. The old woman had to go and give flowers from the garden to the royal family every week. One day the princess told the old woman to bring her some flowers. She wove the flowers into a wreath in a

very beautiful manner, and in the wreath she showed what had happened to her from the beginning of her life up to that time. Every detail was included in the wreath. She then told the old woman to present the wreath to the Prince. As soon as the Prince saw it he was very unhappy. He asked the old woman who had woven the wreath, but as the girl had made her promise not to tell, she replied that she had done it herself. The Prince did not believe this; he destroyed the wreath and told her to do it again in his presence. As the old woman could not do it, he knew that the story told in the wreath must be true, and that his fair consort must be at this woman's house.

One day he went out to the garden with some of his men. He was on an elephant. On reaching the house he asked for some water to drink. The housewife brought some, and the Prince poured the water away. This he did many times until the old woman could no longer bear it; she called out for the girl. When the girl came out the Prince begged her to go with him; she consented, and accompanied him on the elephant.

The wicked woman at the palace was very jealous of the fair princess, and planned a stratagem to get rid of her. Meanwhile the Prince and the princess lived happily for some time. One day they were going to wash their hair. The wicked woman managed to put some finger and toe nails in the princess's hair, but nobody knew that she had done it. She then told the Prince that the princess was a witch. The King was also informed. When the princess was examined they found the nails in her hair. This was a sign of a witch, and as witches were considered very evil, the King ordered his daughter-in-law to be executed. The Prince was very sad, but he could not oppose his father's order.

So the princess was taken out to be executed. Before they killed her she prayed to God. She asked Him that when she died her body should become a big rest-house, her eyes two parrots which would relate her story to the Prince, and her limbs a golden mango tree, the fruit of which, she prayed, should be very wholesome to honest and pious people, and very sour to wicked and bad-charactered people. Her prayer was fulfilled. A fine big rest-house appeared at that place, and also a golden mango tree, and two parrots. As for herself, she died and became one of the seven angels of a silver mountain very far away from human territory.

One day the Prince, accompanied by his wicked wife and their retinue, came to the place where the rest-house was. It was strange to all of them, and they were astonished to see the golden mango tree. The servants plucked some of the fruit for the royal couple. The Prince tasted one of the fruits and it was very wholesome indeed, but when the wicked woman tasted hers, her strange expression was seen by all. Even when she asked for a piece from the Princess's fruit she could not eat it; it was too sour for her. The Prince saw that there was something wrong, but he had not to wonder long, for one of the parrots related all the story of the princess. They said that she dared not go back to him for she had been killed many times. If he wanted to see her he must go to the silver mountain which was in the territory of the angels.

The Prince determined to go alone till he obtained his fair love again. So he went on his way until he came to a hermit. The hermit said that he knew nothing about mountain, but he thought that an old hermit who lived very far away might know. He showed the Prince the way to the old hermit. By the help of Thakya Min, the supreme of all Nats, the Prince arrived at the place where the old hermit lived. This hermit was so old that when he sat down his eyelids hung down as far as his nose. When he heard the voice of the Prince he lifted up his eyelids to look at him. The Prince told the old hermit what he wanted, and related the whole story of himself and the fair lady he was seeking. The holy man sympathised with the Prince, and gave him directions how to catch the angel.

The angels came down from the silver mountain to bathe in the golden pond every week. The Prince arrived there in time to see the seven sisters come. They bathed merrily in the pond. All dressed and went back to the palace after they had finished except the youngest, who remained alone for some time. The Prince took her dress and hid it. When she came up from the water she could not find her dress, but only the Prince, who begged her go back with him to his kingdom. She did not want to part from her sisters, but as her affection for this young man was still fresh, and as she was sorry to see him come from a very great distance, she agreed to go with him. The Prince loved her dearly, so she loved him too.

They both set forth for their kingdom. When the Prince reached the palace he drove away the wicked inhuman woman. The woman had not gone three steps from the palace when the earth rose to meet her. She was swallowed up by earth. The Prince and Princess then lived together happily till the death of their father. They then became King and Queen and both reigned happily.

The Phaungtaw-Ū Festival*
by
Sao Saimöng**

A scene of Phaungtaw-U Festival; photo dated 20/10/2010 and owned by Gerd Eichmann
Photo source: the Wikimedia Commons online, accessed 17/11/13.

Of the numerous Buddhists festivals in Burma, the Phaungtaw-ū Pwe (or 'Phaungtaw-ū Festival') is among the most famous. I would like to say a few words on its origins and how the Buddhist religion, or 'Buddha Sāsanā', came to Burma, particularly this part of Burma, the Shan States. To Burma and Thailand the term 'Buddha Sāsanā' can only mean the Theravāda Sāsanā or simply the 'Sāsanā'.

I

Since Independence this part of Burma has been called 'Shan State'. During the time of the Burmese monarchy it was known as Shanpyi ('Shan Country', pronounced 'Shanpye'). When the British came the unit was called Shan States because Shanpyī was made up of dealing mostly sizes, from more than 10,000 square miles to a dozen square miles. As I am dealing mostly with the past in this short talk I shall be using this term Shan States.

History books of Burma written in English and accessible to the outside world tell us that the Sāsanā in its purest form was brought to Pagan as the result of the conversion by the Mahāthera Arahan of King Aniruddha ('Anawrahtā' in Burmese) who then proceeded to conquer Thaton (Suddhammapura) in AD 1057 and brought in more monks and the Tipitaka, enabling the Sāsanā to be spread to the rest of the country. We are not told how Thaton itself obtained the Sāsanā.

The *Mahavamsa* and chronicles in Burma and Thailand, however, tell us that the Sāsanā was brought to Suvannabhūmi by the two *thera,* Sona and Uttara after the Third Sangāyanā at Pātaliputta in 236 BC during the reign of Emperor Asoka of the Maurya Dynasty. Where is Suvannabhumi? According to the map Rāmañňadesa in *Old Burma*, Professor Luce's *magnum opus*, Suvannabhūmi is that stretch of land that runs from the beginning of the estuary of the Sitting River to the Bilin River. Some people believe that it stretches all the way from Pegu to Moulmein, and some chronicles identify Suvannabhūmi with Rāmañňadesa. The prominent feature of this land is the 1,100-foot-high Mount Kelāsa near the olden town of Taungzun. Half of old Suddhammapura was on Mount Kelāsa, and the other half was on the lower level. The seacoast in those days was nearer to Mount Kelāsa than now. It was here that Sona and Uttara are said to have landed, and local traditions say that traces of some ruins on the low mountain are those of the monastery built for the two *thera*.

* Saimöng, S. 1980, "The Phaungtaw-u Festival (Note)", in *The Journal of the Siam Society*, vol. 68, no. 2. The term is also written in Roman script as "Phaung Daw U", see Sanda Simms's *The Moon Princess: memories of the Shan States* (2008), pp. 87-95.
** This Note is the text of a lecture given to Siam Society members by the author on the 25th September 1979 at Taunggyi, during the Phaungtaw-ū Festival. Regarding Roman numeral codes in the footnotes, please refer to the "References" section appended to the Note.

When King Aniruddha conquered Thaton in AD 1057, or when King Kyanzittha visited the site of the landing of the two thera in 1098 and set up his Suvannabhūmi inscriptions, or when the alyānī inscriptions were set up in 1479, Suvannabhūmi was as indicated in the map of Rāmaññadesa referred to just now. The Sāsanavamsa points out on page 12 that the distance between "the island of Sihāla" and Suvannabhūmi was seven das and seven nights by boat, that it was a great harbour "where merchants arrived from various countries", and that "the multitude, princes and others, would come by boat to Suvannabhūmi from the town of Campā and the like for trade". Suvannabhūmi of Rāmaññadesa, the book adds, answers the description of Suvannabhūmi "of the commentary".

In the region along the estuary of the Sittang and its banks, fortune-seekers and alchemists have been dredging and panning gold from ancient times. The gold of Dezumpa, north of Pegu, is specially prized by alchemists. Hence the name 'Suvannabhūmi', according to local traditions. The place where the relics of the two *thera* were enshrined is called 'Kusinarā', and this is still worshipped with great reverence by local people. The importance of local traditions cannot be dismissed lightly. Professor Luce was able to locate the site of the battle between Saw Lu (Aniruddha's son ad successor) and Ngayamankan i.e. the Pyitawtha Kyun of the inscriptions and the chronicles, because local people still remembered it.

What I have said above is no proof that Suvannabhūmi existed on the eastern shore of the Sittang estuary, but it does suggest the possibility. The Archaeological Department of Burma has been excavating at the foot of Mount Kelāsa since 1975, and we eagerly await final results.

The Kalyānī Inscriptions tell us that the Sāsanā flourished in Rāmaññadesa for a long time after the landing of Sona and Uttara, but it weakened eventually and by the year 1601 after the Parinibbāna of the Buddha, or Cula Sakkarāja (CS) 419 (AD 1057), the Tipitaka and the Order of Bhikkhus were taken by King Aniruddha to Pagan. Although there is no mention of how the Sāsanā was faring during the 1,300-years period between Sona and Uttara and Aniruddha, there is evidence which leads one to believe in the possibility that it had not died out completely.

Chinese writings tell us there was a land route between China and India passing through north Burma in the second century BC, and that embassies of the Roman Empire travelled this route in AD 97 and 121. Since the route was mentioned, the chances are that it had existed for some time. If a land route between China and India in those days passed through the jungles of north Burma, it is quite reasonable to assume that sea communications between India and Lower Burma, i.e. Suvannabhūmi, must have been quite lively at the time Sona and Uttara landed.

Before the Second World War scholars of Burmese history placed the beginning of the kingdom of Tharekhittarā (Sri Ksetra, or Old Prome) around the fifth century AD, based on evidence from the fragments of the Pāli canon found there. Nihar-Ranjan Fay has attempted to identify the script in which the Pāli inscriptions were written. He dates the script around the sixth century, "if not earlier", and says that Theravāda Sāsanā was already an established religion in Tharekhittarā b the fifth century.

Before the Second World War, too, European scholars took the years 50, 75 and 80 on the funeral urns of three kings of Tharekhittarā to be CS, and added 638 years to make the AD 688, 695 and 718. This was because they were overcautious and refused to believe in the possibility of Burmese culture and history earlier than that. Regarding Burmese cultural origins, on the other hand, Professor Hall does not favour the nationalistic but fallacious idea that Indian culture was brought to Southeast Asia by waves of immigrants, and both he and Professor Coedès say that when the so-called Indian 'colonizers' did arrive in Southeast Asia they met not savages but organized societies with a civilization "not completely unfamiliar" to them. Many Burmese scholars take the dates on Tharekhittarā's royal funeral urns to be the Saka Era or Mahā Sakkarāja established by Emperor Kaniska of the Kushans, and add 78 to make them AD 128, 135 and 158 respectively. This is not impossible, as it has now been established by radiocarbon tests that Tharekhittarā was already in existence by the first century AD and that it perished only around the Eighth century. If any scientific proof of earlier civilization in Burma is needed, this is it, and I am afraid scholars and experts will have to think hard to fit their old theories into this new and irrefutable discovery.

Coedès, probably drawing conclusions from European colonization of India and Southeast Asia in the Eighteenth and Nineteenth centuries, calls Southeast Asian kingdoms of ancient times "Indian Kingdoms". Against this Hall says, "the use of such terms as 'Further India', 'Greater India' or 'Little China' is to be deprecated. Even such well-worn terms as 'Indo-China' and 'Indonesia' are open to serious objections, since they obscure the fact that

the areas involved are not mere cultural appendages of India or China but have their own strongly-marked individuality." There is no doubt which of the two views is nearer the truth, especially since the discovery of Ban Chiang culture. The theory has been seriously put forward that Southeast Asia was the original home of rice cultivation and of domestication of other plants.

The reference to Cula Sakkarāja is another example of scholars refusing to accept indigenous sources. The chronicles state that CS was founded by King Poppa Sawrahan of Pagan in AD 638. It was the prerogative of monarchs of old to abolish and establish eras or Sakkarāja. The Ratanakosindr Sakkarāja to mark the founding of Bangkok by King Rama I is a revet example. Luce maintains that CS was "invented" by the Pyū to mark the founding of Tharekhittarā, but there is nothing to support this theory and it is quite wrong in any case in view of the new discovery of the earlier birth of Tharekhittarā.

This discovery seems to confirm the contention in the chronicles that Tharekhittarā indeed existed before the first century AD. And if, as stated previously, scholars thought that the Sāsanā was well established in Tharekhittarā by the Fifth century AD, cannot we reasonably assume that it was there well before the Pāli inscriptions were written? Further, the chronicles say that the Sāsanā was flourishing in Rāmañňadesa and the kingdom of Arakan at the same time as in Tharekhittarā. The final results of excavations at Mount Kelāsa will tell us whether we can connect these statements with the coming of Sona and Uttara.

The two well-known Chinese pilgrims to India, Hsuan-tsang and I-tsing, certified respectively in AD 648 and 675 that Tharekhittarā was in existence.

Chinese writings in mid-ninety century mention two land routes between China and India that passed through north Burma, and one of these went through a "Pyū capital" and Manipur. Is this latter route one and the same as that of the second century BC? Of that unspecified "Pyū capital" the Chinese say the following:

> *The king's name is Mahārājā. His chief minister is Mahāsena. When he goes on a short journey, the king is bourne on a litter of golden cord; when the journey is far, he rides an elephant. Hs wives and concubines are numerous, the constant number is a hundred persons. The compass of the city-wall is faced with glazed bricks; it is 160 li in circumference. The banks of the moat too are faced with bricks… Within the walls the inhabitants numbers several myriad families. There are over a hundred Buddhist monasteries with courts and rooms all decked with gold and silver, coated with cinnabar and bright colours, smeared with kino and covered with embroidered rugs… the king's residence is also like this… When they come to the age of seven, both boys and girls drop their hair and stop in a monastery, where they take refuge in the Sangha. On reaching the age of twenty, if they have not awaked to the principles of the Buddha, the let their hair grow again and become ordinary townsfolk… There are twelve gates with pagodas at he four corners; the people all live within.*

This description could have come from any chronicle in Burma and Thailand; in fact it is more extravagant than any chronicle—the example of glazed bricks, for example; but having come from Chinese sources it is believed by scholars as authentic, while indigenous chronicles are regarded by the same scholars as something akin to fairy tales. If this Chinese account is authentic, then the monasteries and the ordinations of bhikkhu and sāmanera as described definitely belong to the Theravāda sects as you would find in Burma today. Authentic though the Chinese writings may be, they fail to tell us the name of the city; but it sees to be that the ruins and artefacts of Tharekhittarā answer the description of such a grand city. Professor Luce thinks it could be Halin near Shwebo in the north, and says, "if I hesitate to press for the identification, it is partly due to my surprise that if this site was the Pyū capital known to the Chinese, they did not mention the sulphur and saline springs which are so notable a feature of the landscape at Halin today."

It should be remembered that the walls of Tharekhittarā are more or less circular in shape, as stated in the Chinese quotation above as well as in the Burmese chronicles, with a diameter of 2.5 miles, while those of Halin are rectangular, measuring roughly 2.0 by 1.0 miles. I take the word "circumference" in the quotation to be that of a circular shape. The chronicles state that the diameter of the circular walls of Tharekhittarā is 1 *yojana*, while the actual measurement is about 2.5 miles.

From the radiocarbon testing to the mid-ninth -century Chinese records, Tharekhittarā seems to have embraced the Sāsanā throughout its life of nearly 1,000 years. Circumstantial evidence seems to point that way. Is it not possible, then, that the Pyūs obtained their Sāsanā from their neighbours, the Môns of Rāmañňadesa? And so far scholars

have not quarrelled with the statement in the chronicles that it was the Theravāda Sāsanā that Aniruddha brought from Thaton in 1057. From that date up to now the Theravāda Sāsanā has been the predominant faith in Burma.

II

How did the Sāsanā come to the Shan States? I have read several chronicles of major Shan States, but none has mentioned any definite date when the Sāsanā was introduced, except in one chronicle which I deal with further on. Most chronicles more or less assume that the Sāsanā was there from the beginning. The chronicles of Möngmāu and Hsīpaw have the same beginning as the Burmese chronicles, with the founding of Tagaung b a Sākya prince who migrated form India long before the coming of our Buddha. About the same time of the Parinibbāna of the Buddha, Tagaung was destroyed by an enemy from the east, and the last of the line of Sākya rulers by the name of Bhinnakarājā was killed. His followers thereupon broke up into three divisions; one of these became the "Nineteen Shan Clans" who migrated east and founded the kingdom of Möngmau, and from there they spread to such other Shan States as Mohnyin (Möngmit, Hsenwī and Yawnghwe. This beginning gives the Shans a close connection with the Burmans, and also gives some of the Shan ruling houses a link to the Sākya clan and thence the 'Solar Race'.

Nowhere in the chronicles of the above Shan States is the year that the Sāsanā was introduced identified. We are left with statements in such Burmese chronicles as *U Kalā* and *Hmannan* that it was King Bayinnaung (Burengnawng) who introduced the Sāsanā into the various Shan States in the Sixteen century when he won the allegiance of all the ruling princes. We are also told that the king prohibited human and animal scarifies that followed the death of a Shan ruler. In this connection Mr. Harvey states that when a major sawbwa (*caufā*) died, as many as 10 elephants, 100 horses, and 100 each of men and women would be slaughtered. Even if 200 human slaves were expendable, I doubt if so many precious elephants and horses could have spared. Bayinnaung brought the Sāsanā not only to the Shan States of Burma, but also to the Shan States presently part of China, but in those days submitted to the Burmese suzerainty—these Chinese Shan States are known as 'Koshanpye' or the 'Nine Shan States': Möngmāu, Hsikwan, Möngnā, Sandā, Hosā, Lasā, Möngwan, Küngma and Mönglem. And there is no reason to disbelieve the way the Sāsanā was established by Bayinnaung in the Shan States.

Earlier I refer to one Shan chronicle that mentioned the coming of the Sāsanā, and this is the chronicle of the State of Kengtung (Chiangtung). According to this chronicles the original inhabitants of the state were Lva or Va, and the first Tai or Shan ruler was a grandson of King Mangrāy by the name of Prince Namthum (Namthuam) sent form Chiengmai in CS 615 (the date given in the Yonaka Chronicles for this event is CS 686). The Shans drove the Va out of Kengtung; the traditional belief among the Va in the present Va (Wa) States is that they were driven by the Shans from Kengtung to their present homeland. In the year CS 712 (AD 1350) King Phāū of Chiengmai sent his son Prince Sattabandhu or Cedbanthū to rule Kentung with a contingent of officials, astrologers and four mahāthera whose names were Mahā Hongsāvati, Daspañño, Dhammalankā and Dhammatrailoke. Of the four monasteries built for the *mahathera* the sites of three are still *wat* or monasteries, and the site of the fourth one is recognisable. In CS 810 (AD 1448) there arrived in Kengtung, also from Chiengmai, a reformed sect of the Sāsanā called the Forest Sect, as opposed to the original Garden sects; the former received its name from the original Wat Pādaeng in Chiengmai and the latter from Wat Suandôk also of Chiengmai: *pā* means 'forest', and *suan* 'garden'. Some of the details of the establishment of this Forest Sect are given by Mr. A.B. Griswold and Dr Prasert na Nagara in their article "An inscription from Kengtung (AD 1451)" published in the *Journal of the Siam Society* (vol. 66 pt. 1, January 1978).

This inscription is in Wat Pā Daeng in Kengtung and I am glad to say that the lord abbot, at my urging, has had erected a substantial covering over it to protect it form sun and rain. The monastery has a copy of its chronicle in Khün (Kengtung) script called *Tamnān wat pā daeng*, which has been translated into English and will be published by the Center for South and Southeast Asian Studies, University of Michigan, Ann Arbor, Michigan, sometime in December or January next in a series named Michigan Papers on South and Southeast Asia. There is another chronicle of the same monastery, *Tamnan mulāsāsanā chabap wat pā daeng* in Thai, published by Chiengmai University in January 1976, and translated into English and published by the *JSS* (vol. 65 pt. 2, July 1977). Of the two, the Thai one is more precise and its dates are clearer, but it lacks the details of local customs in Kengtung as are given in the Khün copy. According to both copies, the Sāsanā spread from Kengtung to Sipsôngbannā, Mönglem and the Chinese Shan States. The arrival of the Forest Sect in Kengtung occurs about 100 years before Bayinnaung's conquest of Lān Nā Thai and all Shan States. At present certain monasteries in the

Northern Shan States, the Va States and the Chinese Shan States still follow what the Shans west of the Salween the 'Yōn' (Yuan) Sect. Khün manuscripts on Shan paper and palm leaf have been found west of the Salween with dates between 150 to 0ver 200 years. These manuscripts are now in the custody of the Shan State Council here in Taunggyi. Does this mean that much of the Shan States of Burma received the Sāsanā from Chiengmai and Kengtung before the rise of Bayinnaung?

The Phaungtaw-ū Images

III

We come to the chronicle of the Phaungtaw-ū Images, which we cannot begin without reference to the chronicle of Yawnghwe State.

The ruling princes of Yawnghwe claimed descent from the Sākay prince who founded he first Burmese, or more accurately Pyū, kingdom of Tagaung because they came from Möngmāu which was founded by the 19 Shan States which were connected with the founder of Taguang. As I say earlier, major ruling houses of the Shan States could also make such a claim, with the exception of that of Kengtung which had its origin from Chiengmai within historical time.

The name 'Yawnghwe' in Shan denotes the successive valleys on both sides of the Inle. 'Yawng' means 'highland' and 'Hwe' means 'valley', the same as the Thai word 'huay'; the idea being, I think, that the highlands are intersected with valleys. The Burmese name for Yawnghwe is 'Nyaungshwe', meaning 'gold *bodhi* tree', and it has its origin according to the following story. There was a *bodhi* tree in the town, golden in colour, which brought prosperity to the people. A prince of Taung-ū (we are not told which prince of what period) built a *cetiya* over the bodhi tree and named it Shwe Taung-ū Cetī. Nyaungshwe is the name derived from that golden-hued *bodhi* tree.

The classical name of Yawnghwe as a state is Kambojarattha. Its boundaries formerly were much bigger than in modern times. Kambojarattha's first capital was Kawthambī (Kosambī) which was built slightly north of the Bawrithat (Bodhisatta) Cetiya which is on the way to Yawnghwe — it is on the right-hand side of the road, about four miles from the junction of that road to the main highway at the railway terminal of Shwenyaung. According to Harvey, the Bawrithat was founded by King Aniruddha of Pagan. As in the rest of Burma or in Thailand, these classical names of provinces and cities are connected with those in India of the Lord Buddha's times. After Kawthambī, two more capitals called Rammavatī and Panphae ('ban phai' means 'bamboo village') came into being, and both were sited on the eastern bank of the Inle Lake not far from the modern village of Maingthauk (Möngsawk) — traces of the walls of Panphae can still be seen.

The chronicle of the Phaungtaw-ū Images states that names of successive rulers in these three capitals were in records and annals which have since been destroyed, owing to incessant fighting in those days as well as in modern times.

The present town of Yawnghwe is the fourth capital. It was founded in the year CS 721 (AD 1359) during the reign of *Sawbwa* (*Caufā*) Si Seng Hpa ('*cī saeng fā'* means 'adorned with heavenly gems'). When we take into consideration the historical fact that Shan and Thai kingdoms and principalities in Burma and Thailand came into being during the Thirteenth and Fourteenth century, Si Seng Hpa is probably the first historical ruler of the state of Yawnghwe. Names of successive rulers of Yawnghwe after Si Seng Hpa are known together with the dates of their reigning years.

It was during the reign of Si Seng Hpa that five images of the Buddha were found by local people to be emitting supernatural rays from a jungle-covered cave in a locality called Thanhtaung (pronounced 'thandaung' meaning 'one thousand million') on the west of the Inle. When the report reached the prince he was filled with pious delight, and with appropriate retinue went to the cave to see the wonderful sight for himself. He then had the jungle cleared and brought the images to his capital to be worshipped by himself and his subjects.

How did the images get to the cave? According to the Phaungtaw-ū chronicle and local belief, the king of Pagan who succeeded Kyanzittha, i.e. King Alaungsithū, was in the habit of travelling in his magical royal barge to distant lands outside Burma. On one of these travels when the king reached Mallayu Island (the chronicle locates this as an island near Madras in south India, where sandalwood abounds), the Thagyāmin (Sakka or Indra) gave him five images of the Lord Buddha fashioned out of a southern branch of the holy *bodhi* tree (apparently from Buddhagaya) and a piece of supernatural sandalwood. Alaungsīthū had the images placed in a place of honour, namely the forefront or prow of his barge. Hence the epithet in

Burmese 'Phaungtaw-ū Payā', meaning 'images of the prow of the royal barge', which in Thai would be '*bra buddharūp hua röa brathīnang*'.

After King Alaungsīthū returned to Pagan he was in the habit of visiting various parts of Burma, travelling always in his magical barge with the sacred images at its prow, and on one such journey his barge, by the king's supernatural power, came to a stop at a place on the western shore of the Inle Lake known as Phaungtaw Pauktaung ('mountain penetrated by the royal barge'). You can see this from the Lake; it is a big valley in the west in the shape of a hull of a boat; it reminds one what one has learned in school about a 'hanging valley', although it doesn't 'hang' in this case. Somewhere near the bottom of the valley is the locality called Than-htaung; it was in a cave in this locality that Alaungsīthū is said to have deposited ('*thāpana*') the five images which lay unseen and buried there until the reign of Si Seng Hpa.

The Phaungtaw-ū chronicle gives the date of Alaungsīthū's visit to the Lake when he deposited the five images in the cave CS 457 (AD 1095). The accepted dates in the history of Burma of Alaungsīthū's reign are placed at AD 1112-1167.

These 'Phaungtaw-ū Images' resided in the capital, Yawnghwe, from during the reign of Si Seng Hpa for a period of 256 years until CS 977 (AD 1615). If this is true we could place the discovery of the Images in the year CS 721 (AD 1359), the same year that Yawnghwe was founded. At this time, in the years around 1615, the ruler of Yawnghwe was a female *sawbwa* by the name of Nang Nung Pe ('lady who wears brocade'). Being a lady and fearing that dangers might befall the Images, the princess-*sawbwa* had them moved to a town called Indein in the southwest of the Lake. There the Images resided 156 years until CS 1133 (AD 1771) when the monastery which housed them was burnt down by a fire and they were moved to Ban Pong (? 'Hot Spring Village'). In CS 1243 (1881) the Phaungtaw-ū Images were moved to their present residence, the monastery at Namhū (Namrū), right inside the lake area. Wherever the Phaungtaw-ū Images resided monastery subjects would be appointed to serve them.

These monastery or pagoda subjects have been called monastery or pagoda 'slaves' in English. I think this is a misnomer. The position of these pagoda or monastery people was a privileged one, for, apart from duties towards the pagoda or monastery to which they had been assigned, they were exempted from corvee and military conscription imposed by the state on the ordinary population. The term 'subject' is more appropriate, I think. The villagers of Namhū of today still regard themselves as monastery subjects, physically and morally duty-bound to serve the Phaungtaw-ū Images and the monastery.

The Phaungtaw-ū chronicle states that from the time of Prince Si Seng Hpa, through 30 successive reigns of the *sawbwa* of Yawnghwe until the present time, it has been the custom to take the Images from their place of residence in boat processions through various towns and villages, including the capital, for the rulers and the ruled to pay homage and reverence with offerings of flowers, candles and alms-food. This event in modern times takes place just before the Pavāranā (end of the Buddhist 'Rains Retreat'). In the old days the processions passed through six localities, apparently in so many days, then 12, and then 20 places or so within 17 or 18 days, as is the practice now. At some places the Images stop for one night, at some places only for a few hours, usually in the morning so that the devotees may offer alms-food. The stop at Yawnghwe used to be two nights but now I believe this has been extended to three nights. The sequence of stopping stages may or may not be the same from year to year, but one thing is certain: the Images inevitably arrive in the capital mid-morning of the seventh waxing day of the Burmese month of Thadingyut, i.e. eight days before the Pavāranā.

There is a 'catch' in the calculation of lunar days in Burma, on the one hand, and in Thailand and Kengtung on the other. The counting in Burma is almost always one day ahead of that in Thailand. Take the present seventh waxing of Thadingyut; for Burma and the rest of the Shan States it falls on Thursday the 27th September 1979, while in Thailand and one remaining Shan State of Burma, Kengtung, the same day is counted as the sixth waxing, so that the seventh waxing of the Pavāranā month in Thailand and Kengtung falls on Friday the 28th September 1979. Actually the Thai full-moon day is more perfect than that of the moon on a Burmese full-moon day which is one day ahead of the Thai. Once in a while the two systems coincide. When do they do that, and why should this be so, only a specialist in astronomy can tell us. I often wonder how the two calculations will affect the result of astrology.

The return to the movements of the Phaungtaw-ū Images, the itinerary begins from Namhū monestry, where the Images leave for the first stage of their journey. This year the move began on the first waxing of Thadingyut, i.e. about six days ago. From this first stage the procession will go from place to place until the seventh waxing when the Images come to Yawnghwe, arriving there mid-morning. The procession on the water on this day is the most spectacular when the Kāravek Phaung (a 'kāravek' is a mythical bird, and 'phaung' means 'barge') is towed by hundreds of

leg-rowers in long boats or dugouts strung together stern to prow. There is much shouting by the leg-rowers in the various boats, as if inspired by religious fervour, and they row with vigour and will of intense *saddhā* to the beat of drums, gongs and musical instruments. Sometimes a small barge follows the Kāravek Barge like a floating stage, on which the village belles dance to the music of an orchestra. Everyone taking part in this grand procession on the water regards him or herself as performing a meritorious act (*kusalakamma*) capable of bettering his or her *kamma* in this and future lives.

Seeing the Kāravek Phaung will give you some idea of the royal barges used by kings of Burma in the old days. Those royal barges of course would be larger and, perhaps, with two birds instead of one and with royal chambers of various sizes, and instead of bamboo frames decorated with paper and tinsel for the superstructure, solid teak would be used, beautifully carved and adorned with gold-leaf. The bird on the Kāravek Phaung is supposed to be a reproduction of he mythical *kāravek*.

The sight of the religious fervour, not only of the people taking part in the aquatic procession but also of people in hundreds of boats who go to pay reverence either while the barge is on the move or after the Images have been taken from the Kāravek Phaungtaw to a specially constructed pavilion in Yawnghwe town itself, or other localities, will help you to realize how deeply ingrained the Sāsanā is in our people, and why Burma, in the same manner as Thailand, is such a stronghold of our Buddha Sāsanā.

Let me conclude with a few words about the people of Inle Lake and the leg-rowers. Linguistically there are two main groups: Inthā and Shan. I hesitate to use the word 'ethnic' because it is too technical and the people too mixed up to make a clear cut division. The Shans speak a dialect of Shan with an accent somewhat resembling that of Thai-Yuan or Northern Thai. Usually the Lake Shans speak the Inthā dialect of Burmese as well.

The Inthās speak a Burmese dialect that is difficult for ordinary Burmans to understand at the beginning; nevertheless the dialects is Burmese. According to the Yawnghwe chronicle, two brothers named Nga Taung and Nga Naung from Tavoy (Dvāy) came and took service under Sawbwa Si Heng Hpa. With the permission and assistance from the Sawbwa the two went back to Tavoy and brought 36 households back to Yawnghwe. These people originally settled at Nan Thè, near Yawnghwe, and gradually multiplied and spread southwards until they peopled the entire Lake district. Their descendants are the Inthās, so numerous that by the last count during the British administration they comprised 40 per cent of the population of the state. 'Inthā' means 'son of the lake'.

As for the leg-rowing, no one has been able to tell me satisfactorily how it came about, but one can make a good guess. Storms are infrequent on the Lake outside the monsoon season, and the local people can work for long hours on their large, flat-bottomed boats. The work they do involves a great deal of standing; spearing and trawling of fish, and moving of earth, a sort of compost for their floating gardens, cannot be done comfortably or efficiently in a seated position. So I presume that leg-rowing has evolved from these three factors; paced water, flat-bottomed boat on which the boatman can stand without upsetting it, and the nature of the work done by the 'sons of the Lake' on the water. Once you have learned how to balance yourself on the boat it is not difficult to row with one of your legs hooked to the oar, which is held in place by one of your hands.

A Brief Look at the British Museum's Shan Collection

by
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There are about 400 objects in the British Museum which were created by, used by or associated with Shan (Tai) people in present-day Burma, southwestern China, Laos and northern Thailand. Most of the objects were created during the late 19th and early 20th centuries and were given or sold to the museum during that time. The donors include a number of former British officials and other men and women who resided or spent time in Burma.

There is a wide variety of objects, including silver boxes, Buddhist sculptures, iron lamps, fishing nets, clothing, cattle bells, earrings, musical instruments, and personal charms. The collection is an interesting record of some every-day and specialized objects of Shan material culture of the late 19th and early 20th centuries. It is also interesting as a record of the types of Shan items which foreign visitors of the time found noteworthy and thought should be preserved in the British Museum.

Here let us take a look at a few items from the collection.

Bag. As1939,06.3. Donated by P. I. Beeman.

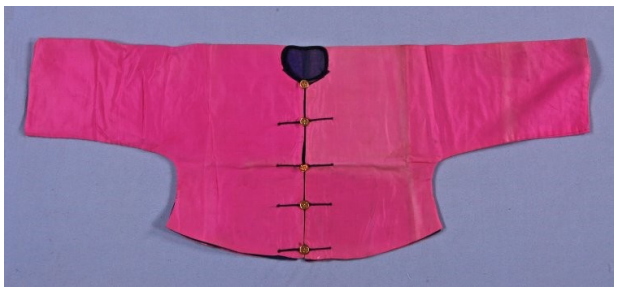
Made for a child, this bag measures 20.5cm wide and 55cm long including the strap. It is made of cotton, with supplementary weft bands in white, yellow, green, black and white over which is stitched in red thread an undulating mountain-like *luntaya* pattern. White Jacob's tears (coix) seeds are sewn in columns and rows and in star patterns on each side of the bag.

The bag was donated to the museum by P. I. Beeman in1939 together with a child's jacket and skirt. The jacket is made of bright pink cotton cloth lined with blue cotton. The buttons are made of a yellow-colored metal stamped with Chinese characters for double happiness; they were probably sold in the Shan States by traders from China.

For more information on the British Museum's Shan collection, please visit British Museum Collection Online: http://www.britishmuseum.org/research/collection_online/search.aspx

The skirt is a cotton rectangle with two ends sewn together to form a tube. It is designed in three panels, a solid pale pink, then a panel of purple and white stripes, and finally a plaid pattern with decorative motifs in white thread sewn in two columns down the length of the skirt. The jacket, skirt and bag were all apparently produced with care and attention to detail.

Skirt. As1939,06.2. Donated by P. I. Beeman.



Jacket. As1939,06.1. Donated by P. I. Beeman.

It is possible that these items were created by the child's mother or another female relative. Women of the wealthier class were more likely to have the time (or to have a workforce at their command) to weave complex and detailed textiles, such as the small bag here. However, weaving, as well as other phases of textile production in the Tai region -- growing cotton, spinning, dyeing, and tailoring – were often performed by different individuals and groups who sold their services and products to other people, possibly in distant locations. As Katherine Bowie has shown, "every phase of textile production had potential links to regional and international trade." A single piece of clothing could incorporate silk imported from China, homespun threads and British-made threads, and natural dyes and European-made aniline dyes. Bowie's remarks are based on northern Thailand in the 19th century, but her statements may also apply to the Shan States. The northern Thai trading market was linked with that of the Shan States. Also, many Shan lived in northern Siam at that time, and there are affinities between forms and styles of textiles in the two regions. The child's bag, jacket and items reflect the international economic and cultural milieu of the Shan in inland Southeast Asia region in the 19th and early 20th century.

Indeed, the market for Shan bags stretched far westwards at an early date as the bags were acquired and taken home by 19th- and early 20th-century-British and other Western visitors. In a catalogue of "Handicrafts of Burma" for sale at the British Empire Exhibition held in Wembley, London in 1924, "Shan bags" are listed as a separate category, with the note, "These bags have long been favourites with Europeans, they make very convenient receptacles for knitting, etc., and are most attractive in colour and appearance." The Shan bag has continued to win devotees through the decades: "The Burmese Shan bag is far more useful in travel than anything the Harvard lawyers invented for toting their briefs," wrote a fan to *The New York Times* in 1963. Today one continues to see Shan bags suspended on the shoulders of people around the world.

The child who carried this small bag and wore the jacket and skirt probably also wore other adornments. The donor remarked that one item missing from the outfit is a hat, which the donor was unable to acquire. Perhaps the child would also have worn anklets similar to this pair of silver in a rope pattern, made in the late 19th century and sold to the Museum by Carl Bock, a Norwegian naturalist who journeyed in what is now northern Thailand in 1881-82.

Anklets. As,Bs.35.a-b.

Shan silversmiths also created much-admired betel containers, bowls and swords. A hallmark of Shan craftsmanship was boldly designed and highly finished repoussé framed in geometric bands. The catalogue of Burmese objects of the 1924 British Empire Exhibition listed "Shan Silver" as a separate category from "Burmese Silver," suggesting that among the British public there were connoisseurs familiar with Shan metalwork.

Box. 2005,0115.10. Donated by Ralph H. Isaacs.

The British Museum's collection includes this small oval box used for holding lime for betel quid. It has a body made from metal alloy and a silver lid bearing an illustration of an ogre astride a stag amid scrolling leaves. On the bottom of the box is an inscription in Shan script, 'Ma Sein' (or Khin; the script is unclear), probably the name of the owner of the box. This box was probably made in the early twentieth century.

During the 18th to late 19th century, silver from Baw-dwin in the Northern Shan States was admired for its 95%-plus purity, which gave it lightness and flexibility. Silver could also be obtained by melting down coins. Repoussé decoration could be created through a simple but effective technique. A smooth, flattened metal sheet was formed into a bowl, which was then filled with melted beeswax mixed with resin. When this solution became firm, hammers and chisels were used to incise the decoration onto the exterior of the metal. The soft beeswax and resin yielded to the incisions but was still firm enough to enable the object to maintain its general silhouette.

Bracelet. As1956,01.4. Donated by Col. I. C. Byrne.

The British Museum's collection also includes this bracelet, said to have been made for a Shan-Palaung woman in Taung-peng. This piece likewise demonstrates the skill of Shan silversmiths in the repoussé technique.

Shan metalworkers were also renowned for the swords they produced, which were praised for their "finely tempered blades" and "good balance." The quality of Shan swords made them sought-after items beyond the Shan states. Travelling traders from Yunnan armed themselves with Shan swords to protect their caravans against wild animals and dacoits, and they imported quantities of Shan swords from Jeng Tung to sell in China. Swords from Muongkung and Kehsi Mansam were well-regarded in Siam where they were called "Hamngai," after the name of the traders who purchased the blades in large quantities and fitted them with handles.

Sword and sheath with strap. As.7541.a. Donated by the Indian Museum.

Apart from their use as weapons, swords were carried by kings as items of royal regalia and wielded by dancers in the performance of sword dances. This example from the British Museum is a Shan sword with a blade 50cm-

long and weighing 495g. It has a wooden sheath bound with fibers with a fiber strap attached. This sword was obtained in Yunnan in 1868 by Dr. John Anderson, who wrote a book about his 1868 and 1875 expeditions to the region, *Mandalay to Momien* (1876).

Swords were crafted by men who may not have worked as smiths all year, but only during periods when they did not have to cultivate their fields. Village smiths would produce their works for four days and then on the fifth go to the market to sell their wares and to obtain supplies of raw material. As of the early twentieth century, one source of iron for blacksmiths was a hill called Loi Namleen near Laika. The range of equipment used by the smiths was not large, and included the bellows, anvil, hammer, and a selection of other hand tools. This efficient kit could be carried by travelling smiths, who together with their apprentices, would go from place to place practicing their trade.

Water jar. As1887,0716.1. Donated by Sir Ernest Mason Satow.

Less durable and thus rarer to find in foreign museum collections are older examples of pottery from Burma. The British Museum has a set of eight vessels of mostly complete condition, including water jars and flower vases, made by Shan potters in northern Thailand. The set was donated to the museum by Sir Ernest Mason Satow, who was British Minister in Bangkok from 1885-'88 and made a trip to Chiang Mai in 1885-'86. Among the vessels in the group is this very fine black water jar, built of stacked rounded forms, creating an elegant silhouette. The owner of the jar would have covered it with a cap, probably an overturned cup, perhaps of silver or lacquer.

Based on observation of modern pottery techniques, the vessel was probably made in three parts. The top was created on the potter's wheel first. When it was dry, the potter added a fresh coil of clay and then shaped the middle section. When that was dry, another coil of clay was added and the bottom section made. Then the potter used tools and additional clay to decorate the vessel's surface with bands and shapes which evoke flower petals and the ridges of a gourd. Finally, the pot was fired in a kiln excavated in the ground. The kiln operator would add paddy husk or earth oil to the kiln when the kiln reached a high temperature. Then the kiln was sealed so that the smoke would infuse the pot and give it a glossy, black surface finish. Such a well-crafted jar as this one would have been suitable for use by a royal or elite member of Shan society.

Wall hanging. As1950,03.17.

The Museum's Shan collection also includes this charming wall-hanging depicting various animals, often in pairs – horses, birds, deer, rabbits, elephants, buffalo, and others – spread across a landscape dotted with various types of trees and plants. There are also small tree-topped, tan-colored hills and a rectangular pool in which a large fish swims. Mythical creatures are also present: a lion king (Pali: *rajasiha*) and a snake deity (*naga*). Thus this scene is probably meant to illustrate the Himavanta forest, which in Buddhist stories is depicted as an enchanting woodland surrounding the base of Mount Meru and inhabited by fantastic creatures. The wall-hanging is 115 x 104cm and was collected by

the British administrator and author Sir J. George Scott. The style of the animal figures is reminiscent of that in Tai monastic mural paintings. Wall-hangings of elaborate appliqué were also made by the Burmese, who call them *shwe chi doe* or *kalaga*. Sylvia Fraser-Lu has suggested that the art form has an Indian origin or inspiration.

The base fabric of the British Museum piece is made of silk. In the technique of appliqué as shown here, cut cloth shapes are sewn onto a larger piece of cloth. Lines of thread are stitched over the pieces of cloth to create details. Sequins, probably imported from Europe, adorn the bodies of many of the animals. The artist's skilful application of sequins on this horse well conveys the sense of a rounded, lively figure in motion.

Other creatures are also depicted in lively fashion. The sequins on the peacock express the gentle wave of the raised plumage as the bird walks.

In this scene illustrating multiple animals, even as the rock and trees are depicted simplistically, the cut outline of the monkey and the stitching of lines of thread over its body well convey the distinctive crouch and demeanor of monkeys.

Finally, I would like to end with an intriguing object in the British Museum's Shan collection: this finely-detailed painted wooden sculpture of a deer in mid-leap. Only the front of the body is, apparently intentionally, depicted. It is 32 cm long, and was obtained in Mong Nai in the early twentieth century. According to the museum's record, the scholar of Thai Studies, Baas Terwiel, suggested that perhaps it was made as part of a naturalistic tableau. It would be wonderful to know more about how this object was originally used or displayed. Does anyone have any ideas?

Sculpture. As1930,1018.3. Donated by H. M. C. Stevenson.

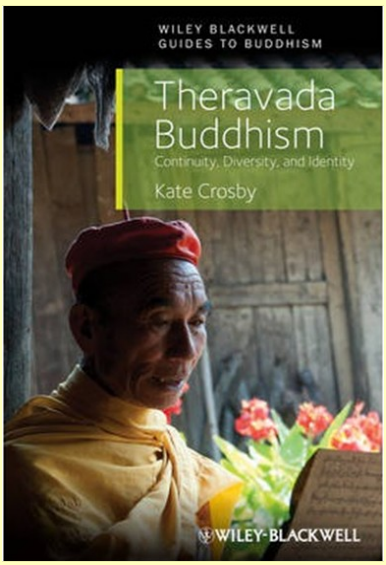
Shan Buddhism and the SCA in New Book on Theravada

Professor Kate Crosby (King's College, London)

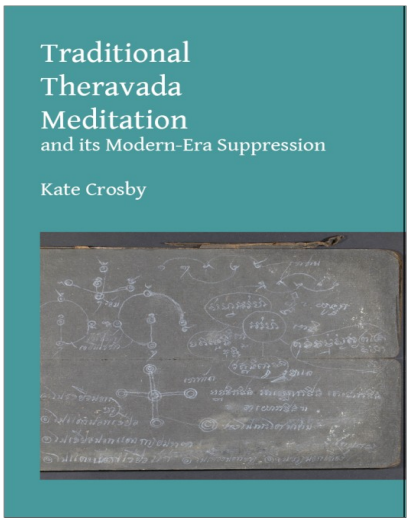
The Shan Cultural Association is thanked in the acknowledgements of a new, international book on Theravada Buddhism published by Wiley-Blackwell, the leading publisher of English-language textbooks. The book, entitled Theravada Buddhism: Continuity, Diversity, and Identity, written by Kate Crosby, has so many references to Shan Buddhism that initial plans to list them in the index were abandoned.

The book draws together the research Kate has conducted into the Theravada Buddhism of Sri Lanka and mainland Southeast Asia over the past 20 years. It is designed as an in-depth textbook, and is the first such book to attempt to represent the Theravada of the entire region – most books on Theravada focus on a single country or on matters of doctrine and history. She was able to incorporate many aspects of Shan Buddhism into the book thanks to the conference organised at SOAS by SCA-UK in 2007.

She later undertook a research trip to study Shan manuscript libraries on the Thai-Burma border funded by the British Academy, where she met up with Jotika Khur-Yearn, Nikki Tannenbaum and Nancy Eberhardt. As a result of what she learned at the conference and during her stay in the Maehongson area, she was able to add examples of the Buddhist practices, texts and beliefs of the Shan throughout the book. The book is now out, launched in the UK this month and in the USA in December.



During the final stages of writing the book, Kate resigned from her post as Seiyu Kiriyama Reader in Buddhist Studies at SOAS. However, she has not gone far and is now only a ten-minute walk away: she has joined the staff of King's College, London, as Professor of Buddhist Studies. She is based in the Department of Theology and Religious Studies in King's new Virginia Woolf Building on Kingsway.



A second new book by Kate is also published this month: Traditional Theravada Meditation and its Modern-Era Suppression (Hong Kong 2013). It opens with the duel between the Duke of Wellington and the Earl of Winchilsea over the founding of King's College in 1829, and somehow moves on from that local event to look at the form of meditation most widespread in the Theravada region before the rise of modern Burmese Vipassanā. The geographic focus of this book is Cambodia, Sri Lanka and Thailand, although the Shan do make it into the index this time, with two entries!

SENMAI: Shan Buddhist lik long manuscripts in UK and SE Asian collections

Revealing Hidden Collections Report, November 2013

Dr Andrew Skilton

Project Manager - Revealing Hidden Collections, Bodleian Library

The last year has shown steady progress on the development of the catalogue of lik long manuscripts at the Bodleian Library. There are several aspects to this progress, the most exciting of which has been the inputting of records from Maehongson. Just under 20% of these records are now in the database. Progress on this has been somewhat slower than we had originally planned, and this is partly because Dr Khur Yearn took time out from that task to examine the collections of manuscripts owned by the Bodleian Library itself and to catalogue any Shan manuscripts amongst them. This was a very fruitful exercise which ranged across 460 manuscripts in a number of collections held in the Oriental Section of the Library and resulted in the cataloguing of 92 Shan manuscripts, of which quite a few were not really lik long at all! In addition about another 60 Khuen or Lanna manuscripts were identified and await cataloguing at a later date. A helpful side product of this process has been the identification of non-Shan mss wrongly identified as Shan. At the request of Dr Gillian Evison, the Project Director, Dr Khur Yearn also reviewed and made brief identifications of all non-Shan manuscripts in these collections held by the Library that have not yet been catalogued. The result of this is a new handlist of 'uncatalogued' S E Asian manuscripts that will help future users of the collections to know better what is held by the library – whether Shan or not.

Scans of the catalogue of the Scott Collection of lik long in Cambridge handwritten by Sao Saimong have been commissioned by the project and are now being printed out in order to start inputting the data. So the next phase of data inputting will be focussed on lik long from Maehongson and Cambridge!

There is also an important IT dimension to the Project. Some of this is very technical particularly where it concerns fonts and screen rendering ¬– I am pleased to report that the font issue previously reported in last year's SCA Newletter as been resolved for our purposes by the adoption by Google of the Tharlon font as their dedicated web font for Shan. While we still do not have 100% perfect rendering, this issue is significantly improved where Tharlon is specified as the web font on web pages produced for the Project. This development effectively allows us to 'outsource' the resolution of remaining rendering issues to Google through their standard reporting facility. Considerable further efforts and expenditure, and possible failure, has now been alleviated from the Project by Google's action. Documentation produced by our research on this subject will be uploaded to the project webpage for use by font developers.

For readers who have a technical interest, TEI mapping of the database is now under way. Several areas were identified in which some adaptation of the Fihrist catalogue clone already used by the Bodleian for its Arabic manuscripts would be necessary for the Shan catalogue.

The data input screen, through which we input details of individual manuscripts into the database, has been tested and revised, and a second format suitable for cataloguing manuscripts from scratch has been developed. Testing of this second screen began in June, and showed that the revised format is much easier to use. It is hoped that in due course the data input screen can be adapted to produce TEI encoding directly, thus functioning as a simple TEI translator that can be used in the field via a web link. We predict that this screen will become a useful tool for other cataloguing projects in the future.

Finally on the technical side, development of the User Interface, i.e. the web pages through which users will access the catalogue once it is published, has begun. Its structure is modelled on the Fihrist catalogue mentioned above, but has a different colour scheme and employs photographs taken on the source project, Shan Buddhism at the Borderland (2009-10).

The final piece of news is implicit in the title above! After a period of consultation with the Project advisory committee, we have chosen the Shan term SENMAI as the name for the catalogue when it goes live on the web. Senmai coincidentally follows a pattern in other online manuscript catalogues at the Bodleian which employ an indigenous term for 'catalogue' as their title: fihrist for Arabic and karchag for Tibetan (under development). The full title, the parts proposed by Dr Khur Yearn and Ven. Dhammasami, is "SENMAI: Shan Buddhist lik lung manuscripts in UK and SE Asian collections" and this will be the name by which the catalogue will be known internationally.

We have just over one year remaining for the project and it is planned that by this time next year a version of the user Interface will have been published and tested. Data input can continue after the completion date, but we hope to have the bulk of the records in the database by then. In other words, when I next write a report on SENMAI, I hope that we will be very close to the finish and that you can go online to see the results for yourself!

မွင်ဂွင်ဂွမ်းလဝ်ဒုလရေးလူင်ခမ်.လလၢပ်ဒု

လဝ်ဒုနူးထမ်,မ DPhil (Oxford)

ဒုဝ်းတင်းခမ် ဂွဲယွ်,လဝ်ဒုလရေးလူင်လၢံလၢံလဝ်ဒု မိုခ်ခင်, လဝ်ဒုလရေးခမ်.လလၢပ်ဒု (ခမ်.ခမ်း)သေ တိုဉ်.ဘွခ်ဘခ်ဒု်ဂၢင်းဒု်ခ်ဒ်းပၢင်ဒုမ်ဒွခ်,ဧဒ္ဂရိခ်.လ်လိဉ်းလူင်တံး ခဒ်းလိုခ် တီ,သိမ်,ဖိုပ်, 25-29 2013 တီးတၢ်းဒုင်းဒု။

ဒုဝ်းဇိတ်းဝွဉ်,ရွှ်းလဝ်ဒုလရေးလူင်ခမ်.လလၢပ်ဒု မးပီခ်ဧးဒူးခၢခ်ပၢ်ထဘထၢ်(keynote speaker)လဝ်ဒုခိုင်း၊ လဝ်ဒုလရေးလူင်ဒုဝ်းဒုပ်.ဝံ.ယဝ်.၊ သမ်.ပၢ်တေလၢတ်းပခ်တၢင်းရှ ဘခ်လိုပ်မခ်း လွင်းခမ်.ဉၢမ်းလဝ်ဒုးမူးမေၒဝ် လၢံလၢံလဝ်ဒု ခဒ်းပၢင်ဒုမ်ဘုပ်,ဘူဝ်းယွံး (paper presentation session)ခဧံလူးဒွခ်,။

ဏ်မ်မိုပ်းလံးယိခ်းလဝ်ဒုဩြၢ်,ဝၢခ်းယ်ခ်,ဧလးလဝ်ဒုလရေးလူင်ခမ်.လလၢပ်ဒုဘုပ်,ဘခ်လွင်းလင်,ဘၢ်,တီးဝတ်. ဝေ,လုဝခ်,ဝ်ဒ်းတူခ်းတီး ခဒ်းလိုခ်မၢတ်.ၚ် 2012 ခခ်. လံးခပ်.ယမ်လဝ်ဒုလရေးလူင်ဒုဝ်း ပ်ခ်သုခ်,တူဝ်မူး ဧတ.ဧတ.။ ပၢင်ဒုမ်ဒွခ်,ဧဒ္ဂရိခ်.လ် ဘခ်တေလတ်းခိုခ်းမူးခဧံ. တၢ်,ဒုဝ်းဒ္ဂ်ိးပေါ်းလံးဒု်ခ်ဒ်းဒုပ်.တၢင်းရှဘဝ်တီးဒဝ် လဝ်ဒုဟေၒ်လွ်ဒု၊ တၢ်,ဒွဉ်းတင်းဘမ်,ဧဟ့ပေါ်းတေရှလဉ်းဒဝ်လဝ်ဒုဟေၒ်လွ်ဒုယဝ်.။

မိူဝ်ဒုလံးရှဒၢဝ်,ဘၢးတီးလဝ်ဒုနူးတေ,ဝိခ်,တၢ်,ဧဒိပၢ်,လ(လခ်.လွမ်မဂ်ိတူလ်း) ဝခ်း 30 ဘွဉ်.တူဝ်,ဖိုပ်,ဝၢး ပေါ်းထဝ်ဒု လရေးလူင်ခမ်.လလၢပ်ဒုလံးဉိုင်.ဘင်.သိဒ်းဒုဘမ်းသုတ်းမုခ် ဝခ်းခခ်.တီးရွိခ်း ဝ်ဒ်းခမ်.ဒမ်းခဧံခခ်. လိုဝ်းဒုဝ်း ပ်ခ်ဟေၒပ်းခိုင်ပၢင်ဒုမ်ဒွခ်,ဧဒ္ဂ ရိခ်.လ် သမ်.ပေါ်းဘမ်,ရှဝၢးတေလံးဒု်တ်းရှိဝ်ယဝ်.။

လီသေလၢံလဝ်ဒုလရေးလူင်ခမ်.လလၢပ်ဒုဒုဝ်းခေး။

ဒုဝ်းရှယူ,ဝၢး ပိဉ်.သမ်.ဝၢးလဝ်ဒုလရေးလူင်တေဘမ်,မးဒဝ်ဒုရွမ်းဘွခ်ရွဝ်ခမ်းခေး ပၢင်ဒုမ်ဒွခ်,ဧဒ္ဂရိခ်.လ်လိဉ်းလူင် ဘခ်တေရိုတ်,ခိုခ်းပွဉ်းဘမ်းဘွခ်တၢင်းသုတ်းခဧံ.ယဝ်.သေတၢ်. တၢင်းရှမခ်းလဝ်ဒု၊ ခမ်.လ်ွမခ်းလဝ်ဒု၊ ဧၒးဉၢမ်း မခ်းလဝ်ဒု၊ သိဝ်မခ်းလဝ်ဒုဧတ. တေမီးဝံ. ယွခ်းယူ,ဝံ.ခဒ်းရွဝ်လ်ွဒုဝ်းဉူးဟေၒ် တင်းတီးခဒ်းပၢင်ဒုမ်ဒွခ်,ဧဒ္ဂရိခ်.လ် လိဉ်းလူင်ဧလးတင်းဝၢံးလင်ခခ်.လၢံပီဘမ်,ရှၢင်.။

ပၢင်ဒုမ်ဒွခ်,ဧဒ္ဂရိခ်.လ်လိဉ်းလူင်ဒုဝ်းခဧံ. တေပီခ်ဘၢခ်ခုဉ်းလ်ွလံး(dedication) တၢ်,လဝ်ဒုလရေးလူင်ခမ်.လလၢပ်ဒု ယူ,ယဝ်.။

လဝ်ဒုနူးထမ်,မ DPhil (Oxford)
ရှူဝ်ပဝ်ဒုဟေၒ်လတ်းပၢင်ဒုမ်ဒွခ်,ဧဒ္ဂရိခ်.လ်လိဉ်းလူင်
ရှူဝ်ပဝ်ဒုဟေၒ်ဧဉ်ဒုးဧငးတံးမိူင်းဘင်းဘိတ်.
03 November 2013

SCA-UK Bursary 2013/ 2014

Dr. Nang Nidarphorn

I am extremely honoured to have the opportunity to write this article about SCA-UK Bursary 2013/2014. I would like to quote from our chairman's last year's New Year Message.

> "The SCA-Uk has been founded and sustained by the energy of Tai/Shan students studying in the UK. As we welcome Pi Mai Tai 2007th with pride that their success has brought us, we also notice with excitement that the world we live in is getting freer, or at least travelling towards that direction, as far as we are concerned. We hope that the future brings better opportunity for our people and the world. That said, we must not forget that the majority of our people in many countries in parts of Asia still live in ignorance and deprivation of opportunity for education, health and economy. For the great majority of our ordinary folk, trust is yet to be built, peace to realize, stability to come and prosperity to achieve; full participation as a world citizen is yet to happen."

"With these in minds, this year the SCA-UK has doubled its effort in helping our people as well as others. The SCA has set up a sub-committee for scholarship with Dr. Sai Tin Maung (Orthopaedic Consultant, Yeovil) as its chair, with Sao Nang Mone (granddaughter of Saopha of Ywanghwe/ the first president of the Union of Burma), Dr. Sai Han (consultant at Glasgow Hospital), Dr. Nang Nidaphorn (MBBS), and Nang Zune Pan Aye (BSc) as members. This is to ensure more efficiency and wider reach of our education project."

SCA-UK have set up six bursaries to support university students who are studying in various parts of Myanmar, who are in need of financial support to pursue their dreams for a better future of our people in the rapidly developing country. The bursaries are named after "Khu Maw Lik" or Shan scholars who had contributed a great deal towards the history of Shan.

1. Dr Sao Ba Nyan Medical Student Bursary

There are two bursaries for medical student. Dr Sao Ba Nyan was born in Hsi Paw. He is known as the father of "Shan Nationalism". He designed the Shan National Flag "Kham Sarm Tar and Lurn Kham (Three Golder Strips and Golden Moon)". This idea has recently been adapted to be the Myanmar National Flag. He was one of the first early Shan Doctors in Modern Medicine. He was also a gifted composer. He composed the Shan National Anthem "Alurm Kham Sarm Tar".

2. Nang Kham Gu Bursary

There are two bursaries for students studying literature and arts. Nang Kham Gu was a well known female poet and an accomplished novelist in the early 19th Century. Her most famous work was a love story called "Khun Sarm Law and Nang Oo Pim", that is still very well known now-a-days.

3. Sao Garng Sor Bursary

Sao Garn Sor was the greatest poet and composer ever recorded in Shan history in the late 18th and early 19th Century. His work including nearly 200 Lik Loang manuscripts have captured interest of many modern scholars and have become the subjects of many researches carried out in many well known institutions such as SOAS. Sao Garng Sor was the father and tutor of Nang Kham Gu.

4. Sao Amat Luong Merng Nong Bursary

He was once chief minister for Saofa, ruling prince of Merng Nong in central Shan State. In his later life, he was known for his dedication and achievement in Buddhist studies and meditation.

This year, SCA-UK education project has successfully funded three enthusiastic university students, namely: Nang Lao Lao (Kyauk-me, Northern Shan State), Sai Khay Hseng (Taunggyi, Southern Shan State), and Sao Gan Dha Vati (Lawk Sauk, Southern Shan State).

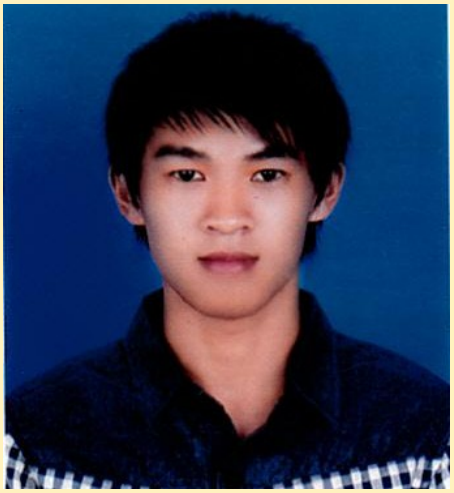
Nang Lao Lao has successfully completed her first year at University of Medicine 1, Yangon. She has been awarded Dr Sao Ba Nyan Bursary. She is now in her second year of medical school.

Nang Lao Lao

Sao Gan Dha Vati is in her second year of Industrial Chemistry at Yadanabon University Mandalay. She has been awarded Nang Kham Gu Bursary.

Sao Gan Dha Vati

Sai Khay Hseng is a student at University of Technology (Yadanabon Cyber City), studying Advanced Material Engineering. He has been awarded Sao Garng Hso Bursary.



Sai Khay Hseng

I have the pleasure and am proud to include the testimonial from one of our students,

"My name's Sai Khay Hseng and was born in Langkho, Southern Shan State. I'm currently living in Taunggyi. I'm recently studying Advanced Material Engineering at University of Technology (Yatanarpon Cyber City) which exists near Pyin Oo Lwin. As I have four siblings and only one of us have finished university, my parents have to support us alot. It has been easier in supporting me since I got bursary supported from SCA-UK. My study is also going way well. We sincerely thank all of you and I also must say I would try my best in my study with your support."

SCA-UK therefore extend our appeal to our friends and supporters all over the world for your generous giving to help us expand our education project. Every penny of your donation will make a difference to the prospects of our students and hence of our country as a whole.

Acknowledgement: ***The author would like to thank SCA members, especially Nang Zune Pan Aye, who provided data and resources for this article.***

For more information on SCA-UK Scholarship programs and to support, please contact by eamil to: sca-uk-scholarship@googlegroups.com.

A Brief Review of the UK Healthcare System and Medical Education

Dr Sai Han MBBS, MSc, FRCP (Glasgow)
Consultant Physician and Honorary Clinical Senior Lecturer, Glasgow University, UK

Many may assume that people in the capitalist countries such as the UK would have to bear their own healthcare cost privately. However, the 2010 World Health Organisation (WHO) data proved otherwise- only 17% of the UK health expenditure came from private pockets and 83% were the government funded free healthcare. In contrast health expenditure in China was 46% private and 54% government. The UK spent 10% of its Gross Domestic Product (GDP) or 16% of government budget on healthcare while China allocated 5% of its GDP or 12% of government budget on health.

Who should pay for the healthcare cost? The UK and Scandinavian countries enjoy predominantly state funded system while the USA boasts private healthcare system and countries like Thailand, China and Singapore lie in between.

The free healthcare system would safeguard the standard of care to general public but it depends on the government budget which comes from tax. It can pose problems when tax has to be raised (or) spending needs to be cut to balance budget. Healthcare cost and public expectations are rising partly because of emerging advanced medical devices and drugs. Some may be concerned about waiting lists. On the other hand private healthcare may promise super efficient services to people who can pay (or) who are insured in advance. However, patients and families who cannot afford (or) are not insured will be in disaster when they require vital but costly tests or treatments such as Coronary Stents or Bypass operations- even worse if the services are not available locally.

Although any healthcare system has benefits and risks, it is a basic need of nations to own good quality affordable health services available to the public. In my view a system based on reliable state-run health services together with some affordable private contribution would be fair. One certain thing is that it is not easy to make major changes to a system quickly as evident by recent American political and financial crises concerning "Obamacare".

Then it is commendable that the UK free healthcare system or the National Health Service (NHS) which was launched in 1948, celebrated 65th birthday on the 5th July 2013. You may remember the 2012 London Olympics Opening Ceremony where doctors,

Glasgow University, founded in 1451

nurses and patients were performing to pay tribute to the NHS. We do have well known private hospitals and clinics but they form only a small fraction of the UK health services. Very few countries can rival the NHS in providing quality care for all based on clinical need, not on ability to pay.

The UK has a population of about 60 million and is made up of England, Scotland, Wales and Northern Ireland. England has about 52 million people and Scotland has 5 million. Life expectancy is 79 years for male and 82 years for female. Healthcare is devolved to each country but the standards of the NHS are the same. Effective health services may be based on a well-balanced tripod - Manpower, Money and Materials.

The NHS is one of the largest employers in the world with 1.7million multi-disciplinary staff including doctors, dentists, nurses and midwives as well as supporting staff such as pharmacists, physiotherapists, administrative and domestic staff, radiographer, technicians and scientists all playing important roles.

In 2011 the UK had 245, 903 registered doctors (2.7 doctors per 1000 population); two thirds qualified in the UK while a third qualified abroad; women 41%. There were 71,307 specialists, 61156 GP and the rest were doctors on training and specialty doctors (previously called staff and associate specialists). There were 675,148 registered nurses and midwives.

The NHS receives the largest share of the UK government budget excluding public pension fund. Healthcare budget is 1.5 times of state education and 3 times of defence spending.

Availability of healthcare facilities such as sufficient numbers of hospitals/hospital beds, investigation and treatment capabilities are crucial to deliver high quality healthcare, medical education and research. In 2008 the UK had 30 hospital beds/10000 population, and 7.4 CT scanners/million population. There were 5.5 Radiotherapy Units/million population in 2009.

It would be beneficial to study how the NHS builds a strong workforce. Only the career pathway of doctors will be mentioned here as it is not possible to cover all healthcare professionals in this short article.

The UK has relied heavily on doctors who were trained abroad but recent changes in the visa and employment rules have caused a decline in the number of International Medical Graduates (IMG). Now IMG can be appointed only if there is no suitable UK or European Economic Area (EEA) applicants. Vacant posts are advertised locally at NHS Trusts or Health Boards as well as nationally in the British Medical Journal.

Doctors need General Medical Council (GMC) Registration to practise in the UK. Only doctors who have completed General Practitioner (GP) training and who are listed on the GMC GP Register can work as GP. Similarly, only doctors who are Specialty trained and who are on the GMC Specialist Register can work as specialist consultants. GMC protects, promotes, and maintains the health and safety of public by ensuring standards for medical practice. Half of the GMC Council members are lay persons representing patients and public.

Medical Training in the UK

Education is a major asset of the UK attracting worldwide applicants for medical training. GMC set and monitor standards for both Undergraduate and Postgraduate training to help doctors achieve appropriate Knowledge, Skills, Attitudes and Behaviours required to practise competently and safely. GMC also provides guidance for Continuing Professional Development (CPD) for all levels of doctors.

Undergraduate Medical Training

The UK has about 30 medical schools (5 in Scotland) delivering undergraduate medical training in accordance with the GMC standards. There were 41, 268 medical students in 2011. Applications are handled by the Universities and Colleges Admission Service (UCAS). Undergraduate training usually takes 5 years but 4 year courses are also available for

applicants who already have a non medical degree. Undergraduate training methods vary among different schools- some use conventional lecture based teaching while some are adopting Problem Based Learning (PBL). Most students debate well and have good communication and practical skills. In PBL sessions students learn common medical conditions in small groups by self-directed learning, problem solving and active discussion. Students are attached to hospital wards, clinics and general practices from early years. Similar to "apprentice" system in other vocational training the final year medical students shadow and assist junior doctors to obtain invaluable work experiences helping them well prepared for the real life medicine.

Postgraduate Medical Training

Postgraduate training is a long journey involving several bodies with specific roles. Doctors trained by working in hospitals and general practices. Overall training is implemented by regional Deaneries in accordance with specialty training curricula and assessments developed by the Royal Colleges/ Specialty Associations as per GMC standards.

Medical graduates start with a 2-year Foundation Programme in hospitals. In 2011 there were about 7000 doctors in Foundation Year 1, and another 7000 in Foundation Year 2. Foundation doctors must complete training curriculum including competence-based assessments, and achieve appropriate multi-source feedbacks.

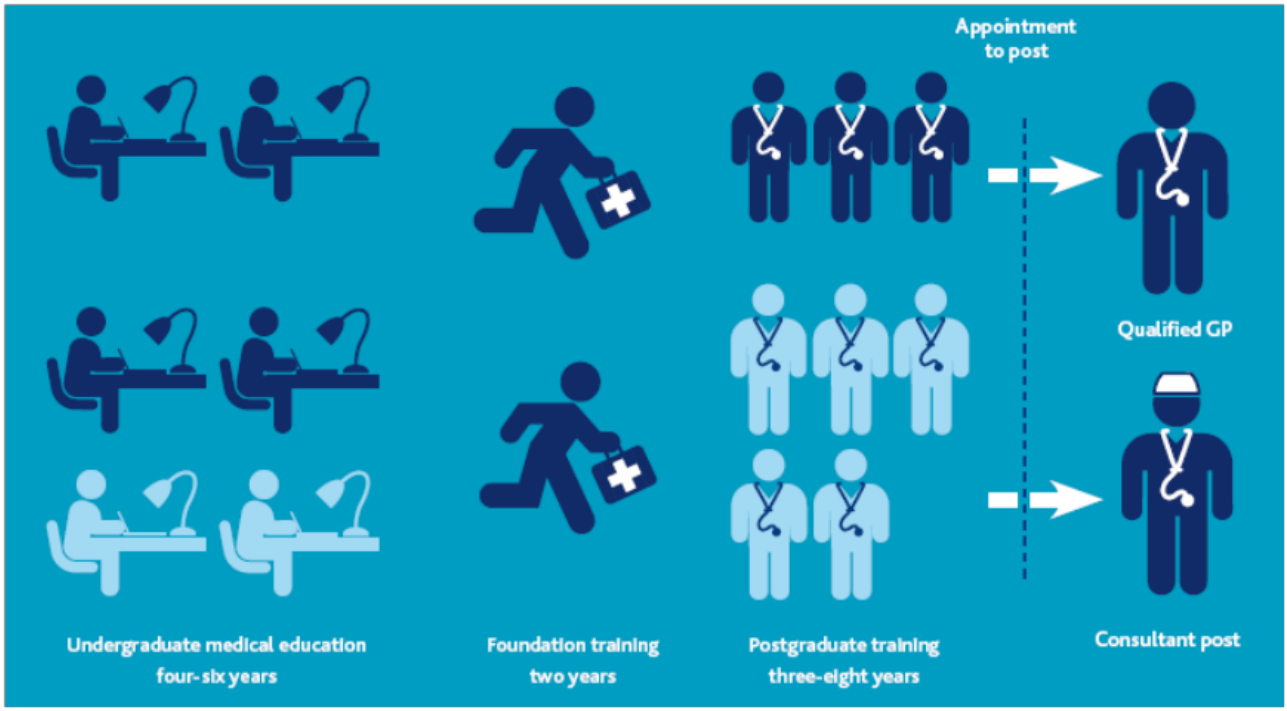
After Foundation Years junior doctors compete to enter various Specialty training programmes to become GP or Specialists. There were 40991 Specialty trainees (25% in GP training and 75% in Specialist training) in 2011. Training periods vary among specialities. Physician training usually takes 9 years (2 Foundation Years, 2 Core Medical Training Years, and 5 Specialty Training Years). Postgraduate qualification such as Membership or Fellowship of a Royal College is required to enter (or) complete Specialty/GP training. MD and PHD may be desirable for academics but are not essential to become a Specialist or a GP. The training curricula are set out to deliver competent doctors as well as to ensure the safety of patients, and the assessment panels are composed of not only medical professionals but also lay members.

Continuing Professional development (CPD)

As medical knowledge and technologies are ever advancing, medical professionals require life long learning to be up to date, competent and safe. CPD means any learning outside undergraduate or postgraduate training which helps improve our performance by developing Knowledge, Skills, Attitudes and Behaviours. CPD activities can be clinical or non-clinical and achieved locally, nationally or internationally. Examples include reflective learning from medical conferences, participating at workshops, and online learning etc. Royal Colleges and Specialty Associations are main external providers of CPD. Doctors record their learning requirements in the Personal Development Plan (PDP) and undertake relevant activities. NHS consultant physicians must achieve at least 50 hours of CPD activities per year before their annual appraisal, and CPD records are also mandatory requirements for recently introduced GMC revalidation (Licence to Practise).

The NHS has a very diverse but well regulated workforce supported by a structured medical educational system maintaining the largest government funded healthcare system in the world. Some of the most valued NHS cultures such as "Quality" and "Clinical Governance" seem to help run this big system efficiently. Quality represents a Safe, Effective and Patient-centred service. Clinical Governance means the framework to ensure a quality heath service.

In summary UK healthcare system is mainly funded by the government through an established tax system and aims to provide affordable quality health services to all. This approach may not suit every country but the NHS has stood the test of time and would certainly provide valuable experiences for many evolving nations including our motherland.



Three main Stages of medical education in the UK (2011 GMC)

Air Ambulance Service in Action

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3. Which is the world's biggest employer? 20 March 2012 BBC News Magazine
4. Guide to the Healthcare system in England, including the statement of NHS accountability, May 2013, Department of Health, England
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Abstracts for Seminars

Shan Collections in the British Museum

Dr Alexandra Green
(The Henry Ginsburg Curator for Southeast Asia, The British Museum)

The British Museum holds more than 2,800 objects that are registered as being made or found in Thailand and nearly 4,000 found or made in Burma. The use of contemporary political borders to define collections raises the need to inspect broad collections, such as that at the British Museum, with a nuanced eye. This presentation is an initial step in the analysis of the British Museum's Burmese and Thai collections for objects from or connected with Shan regions. It also ties with the planned exhibition on Burma and Thailand that looks at how spirit worship, magical practices, divination, numerology, cult followings, alchemy, and homage to the Buddha are part of a broad religious system.

The Archaeology and Cultural Heritage of the Shan Plateau

Elizabeth H Moore
(Professor of the Art and Archaeology of South East Asia, SOAS)

Shan archaeology begins with the rivers and routes by which localised cultures arose and flourished across the Shan Plateau. Early maps, surveys and artefacts point to multiple groups that mirror the present diversity of the region from possibly the late Pleistocene to Bronze-iron and Buddhist sites of the first millennium CE. The cultural heritage of the Shan Plateau is part of recent UNDP conservation and development of Inle Lake, also part of the country's Tentative List for UNEOSCO's World Heritage Centre.

ALA-LC Shan Romanization Table: Review and Analysis

Dr Jotika Khur-Yearn (SOAS)

In the summer 2012, the Library of Congress, perhaps the biggest and most influential library in the world today, announced its approval of the ALA-LC Shan Romanization Table, which is now available on its website for downloading. I am fortunate and proud to be a member of the steering group for drafting the table/system. This paper discusses some backgrounds of the ALA-LC Shan Romanization system and how it works.

Abstracts for Seminars

Shan material in the collections of the British Library

Jana Igunma
(Shan cultural treasures at the British Library)

This presentation aims to give a short overview of the variety of Shan material in the collections of the British Library. Shan manuscript material (palm leaf manuscripts, folding books, scrolled whirlwind books, textiles) can be found in the Burmese as well as in the Thai, Lao and Cambodian collections. Printed books in Shan language (the oldest are from mid 19th century) and a small number of periodicals are mainly in the Asian & African printed collections, but there are also many books dealing with Shan history, anthropology, Buddhism, literature etc. in English language.

The India Office Records department holds archival material and historical maps from the East India Company, the India Office and the Burma Office (pre-1948), some of which are related to the history, administration and the historical economy of the Shan State. Visual material, like for example historic photographs, prints and paintings, are being kept in the Visual Arts department.

The Endangered Archives Programme, which supports the preservation and digitisation of endangered manuscripts and archival material all over the world, holds electronic copies of digitised Pa'O manuscripts from the southern Shan State.

The Beauty and Life of Shan Manuscripts

Maria Katariina Kekki
(Shan cultural treasures at the British Library)

This paper explores the visual and physical aspects of Shan (and Khoen) manuscripts presently at the British Library. The inside and the outside, the covers of the manuscripts as well as what can be discovered inside the manuscripts, both contribute to the beauty and life these manuscripts entail. The interconnection of scripts, ornamentations, and traditions that are embodied in the manuscripts give them a very vivid character - a life. Through exploring particular examples from the collections of the British Library this paper considers the meanings that the manuscripts hold beyond text. These manuscripts were not just read, but seen and heard, experienced and contributed to. They combine the realms of the concrete and the fantastic through the very experiential character they embody. Shan manuscripts are a good example of how manuscripts can possess movement and a life of their own.

Maria Katariina Kekki is a historian and psychotherapist, and has catalogued Shan and Khoen manuscripts at the British Library.

Abstracts for Seminars

Past, Present and Future of the Tai Yai

(A Personal View)

Sao Noan Oo- B.Sc. Hons. MSc (Biology)

In 2009, I presented a paper on Shan Studies at the Chululongkon University in Bangkok. I wanted to find out where the Tai Yai came from but I didn't know where to start. I remembered Professor Terrein de Lacouperie's article, in which he wrote that the cradle of the Tai could be in the Kun-lun - Shan valley. I looked for it on the map, and found its position. Knowing that most Tai in the Shan States live along the river valleys of Nam Khong and its many tributaries, I traced the Nam khong (Nu Caing=Salween) on the same map and found that it has its source in the Province of Qinghai,where the kun-lun valley is also situated. To my surprise the other three rivers the Mei Kawng (Lan Caing), Yangtse and the Hawngho also begin here.

After it had been confirmed by Proferssor Martin Ruzek that four most important rivers of China, have their source in Qinghai, (Martin Ruzek is an Earth Scientist at NASA) who worked closely with China Explorer and Research Society =CERS) I have come to believe that it is plausible that the Cradle of the TAI was located in the Kun-lun Shan valley, in the Province of Qinghai. Qinghai is a typical plateau, located in the fountain head of the Hawngho, Yangtse Cang, Lan Caing and Nu Caing Rivers.

It is also believed to be the home of many ethnic nationalities since the palaeolithic period.

Preserving the Tai/Shan Identity and Language in the Globalized World

(A Personal View)

Dr Sao Khun Hti Laikha

The recent worldwide trend of urbanization as well as economic and security issues inside Shan State has brought thousands of Tai/Shans out of their native villages and towns to urban centers in Shan Sate, Thailand, Burma, etc., where they are exposed very different social/cultural environments. For them, the usual ways of cultural socialization no longer work, and they risk losing their Tai/Shan ethnic identity. This paper is an attempt to explore how some lessons from successful language and identity revitalization movements in the developed world may be applied to the struggle to the Tai/Shan people to revitalize their language, culture and identity among the urbanized Tai/Shan.

SCAUK New Generation

Nino Kham Heain

Amara

Raymond Kham Aung

Deejay

Dilan

Mai Fang

Jayden

Christina Kham Ti

Anysha Johnson

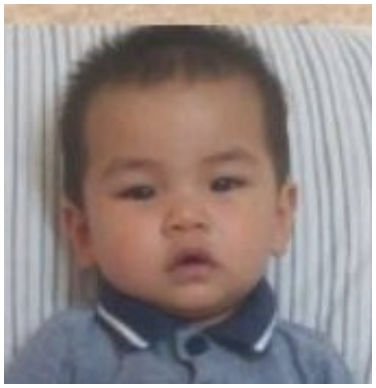
SCAUK New Generation

Kon Li

Katie

Sai Nor Hseng

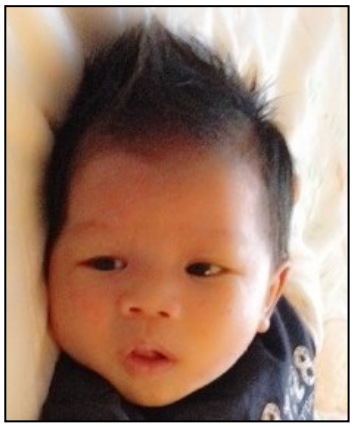
Tara Khine Oo



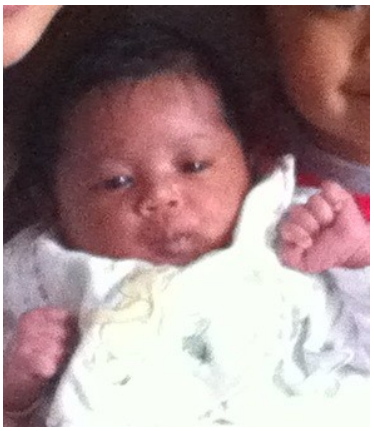
Sian Sian

Liam Mount

Sai Harn Merng



Nathan Hugo (Ai Jai)



Maeang

Sitara Nang Pha

This is a new content of our newsletter. We would like to have pictures of young Shan generations who were born in UK or moved to UK since their young age mentioned/published in our newsletter, and we hope that, one day when they are older, it is something they and their parents can look back and be proud, and therefore we intend to keep this content running in future volumes of this newsletter. If anyone has a child with Shan descends, please do send his/her photo to the newsletter's team.

SCA-UK's Summary Financial Report
as of 31 October 2013

	£	£
Balance as at 01 Nov 2012		7728.96
Incomes		
2107 Shan New Year	1,140.00	
Member Contributions	385.00	
Organisational Contributions	1,220.00	
Donations	4,150.00	
Total Income		6,895.00
Expenditures		
2107 Shan New Year	(1,185.11)	
Scholarship Program	(898.01)	
Humanitarian Aids	(660.00)	
Contributions	(550.00)	
Donations	(2,568.02)	
Total expenditure		(5,861.14)
Net Balance		8,762.82
Balance as at 31/10/13		8,762.82

Notes on expenditures

Humanitarian Aid: Donation of £240 to the victims of Rakhine (Arakanese) conflicts + £420 to Wat Ho Khong, Kengtung = £660.

Contributions: Donation of £550 was sent for the funeral of Sai Seng's father.

Scholarship Program: Total amount of £898.01 were awarded to three students. See pages 21-22 for more detail.

Yearning For My Rustic Highland

Composed by Sai Kham Leik and sang by Sai Htee Seng

For fearing of tripping I dare not look up to the sky,
As throngs of people to work are rushing by,
I feel sorry for the plastic-collecting children on their rounds,
While big dogs please their masters with barking sounds.
In spite of many long years, what a pity,
Nothing has changed in our city
How I yearn to return to my rustic highland
Matters of state are difficult to manage, and being homesick is more,
But I think, livelihood matters has even more in store!
She must be tired of waiting, my lovely;
I shall return quickly to my wife and family.

School boys and girls in green school uniforms,
Shoppers at the zebra crossing in front of the Bogyoke Market.
Policewomen blowing whistles and stopping cars,
Was there a traffic accident?
Oh, before I get a heart-attack, I must pay homage to Shwedagon pagoda.
How I yearn to return to my rustic highland.
Beautiful and smiling lady of the city,
I won't stay even if you cling on to me for life,
My feet turn, both consciously and unconsciously,
Towards my one and only wife.

Visiting Ta Tu, says he only wants to eat cheese,
And little Sone Sone, wants a lady's watch,
But the eldest daughter just wanted something for her friend Kham Oo,
Which was an autograph book for collecting singers' signatures.
As for the baby son and loving wife, they didn't ask for anything,
Because they probably couldn't ask for anything.
How I yearn to return to my rustic highland.
Although I have often spent time away from them, I never get used to it.
As soon as the train departs, my mind is immediately returning,
Though my job remains unfinished, to the loved ones at home.

At the Sule roundabout where people feed blue-grey pigeons,
Outside cinema halls where people tout black-market tickets,
At restaurants where wealthy people enjoy delicious foods,
Having a drink of beer and then visiting the red-light area,
Being drunk and arguing with others,
But never being disloyal,
How I yearn to return to my rustic highland.
The way of enjoyment in the big city is shocking!
Maybe I don't deserve it, or I just can't be involved in such games!
You may call me a 'wife-fearer' or 'gay', but I can tolerate all names.

Every time I cross the railway bridge, or hear the distant koel bird's knell,
Within my chest, the yearnings slowly swell.
Gazing at endless happy couples in harmony,
The sight, the thoughts, the forms, confuse me.
How I yearn to return to my rustic highland.
Missing the old life, decorated with old beauty, but still as good as new
I shall collect my old love, mix it with new fervour, and come to worship you.

[A translation of Burmese song "a-nya-ko-pyan-chin-teh" (အညာကိုပြန်ချင်တယ်), written by renowned Shan composer Sai Kham Leik, and sang by famous Shan singer Sai Htee Seng in the late 1980s; 'Highland' is the homeland of the character in the story, as he went to work for his living in Yangon/ Rangoon, the then capital of Burma/Myanmar. The song highlights different aspects of social conditions in Burma at that time, especially on poverty, modernity, development and changes. It is one of Sai Kham Leik's longest songs, translated by Jotika Khur-Yearn in memory of Sai Kham Leik and Sai Htee Seng, who both visited the UK as SCA-UK's special guests for Shan and Burmese music performances at the conference on Shan Buddhism and Culture held at SOAS, University of London in December 2007.]

ထူမ်းၵပ်ႉတွၼ်းပိမ့်
လုၵ်ႉပိမ့်,တံးတေၢ့ပိမ့်,ၵူးမိုင်းမိုင်း

New Year Celebrations!

From Tai to International